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VON

# DAVID POPPER.

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S<sup>t</sup> Excellenz  
HERRN A. N. MARKEWITSCH  
gewidmet.

# CAVOTTE

N<sup>o</sup> 2 D dur

für Violoncell

mit Clavierbegleitung

componirt  
von

## DAVID POPPER.

Op. 23.

Pr. Mk. 3. n.

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# GAVOTTE (Nº 2.)

David Popper, Op. 23.

**Violoncell.**

**Lebhaft. M.M.  $\text{♩} = 88$ .**

*p*

*leicht*

**Piano.**

*p. sempre stacc.*



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The bottom two staves are in grand staff (treble and bass clefs) and contain a piano accompaniment with chords and eighth notes.



Second system of musical notation. The top staff continues the melody. The piano accompaniment in the bottom two staves is marked with a forte *f* dynamic. The music features a mix of eighth and sixteenth notes in the accompaniment.



Third system of musical notation. The top staff has a *p* (piano) dynamic marking. The piano accompaniment in the bottom two staves features a *f* (forte) dynamic in the bass line and a *pp* (pianissimo) dynamic in the treble line. The system includes a variety of note values and rests.



Fourth system of musical notation. The top staff continues with a melodic line. The piano accompaniment in the bottom two staves is marked with a *p* (piano) dynamic. The system concludes with a final chord in the bass line.



The first system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of two sharps (F# and C#). The middle staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The bottom staff is a single melodic line in bass clef with a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



The second system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of two sharps. The middle staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The bottom staff is a single melodic line in bass clef with a key signature of two sharps. This system includes first and second endings, indicated by '1.' and '2.' above the staves.



The third system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of two sharps. The middle staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The bottom staff is a single melodic line in bass clef with a key signature of two sharps. The music continues with various rhythmic patterns and rests.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of two sharps. The middle staff is a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. The bottom staff is a single melodic line in bass clef with a key signature of two sharps. The music concludes with various rhythmic patterns and rests.



First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature is two sharps (F# and C#). The top staff begins with a rest and then contains a melodic line starting with a *ff* (fortissimo) dynamic marking. The grand staff begins with a *pp* (pianissimo) dynamic marking. The right hand of the grand staff plays a series of chords and then a descending melodic line, while the left hand plays a steady eighth-note accompaniment.



Second system of musical notation. The top staff continues the melodic line from the first system. The grand staff continues with the right hand playing chords and a descending line, and the left hand playing eighth notes. The dynamics remain consistent with the first system.



Third system of musical notation. The top staff continues the melodic line. The grand staff continues with the right hand playing chords and a descending line, and the left hand playing eighth notes. The dynamics remain consistent with the first system.



Fourth system of musical notation. The top staff continues the melodic line. The grand staff continues with the right hand playing chords and a descending line, and the left hand playing eighth notes. The dynamics remain consistent with the first system.



*Longa.*

*p* *Longa.* *pp*

*ff*

*p* *pp* *ppp*

**MOSSO.**  $\text{♩} = 126.$

*ff* *f*

This musical score is for a piano and voice piece, page 8. It features a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The vocal line is written in a single staff with a bass clef. The score is divided into four systems. The first system shows the piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The vocal line enters in the second measure of the first system. The second system continues the piano accompaniment and the vocal line. The third system shows the piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The vocal line enters in the second measure of the third system. The fourth system shows the piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The vocal line enters in the second measure of the fourth system. The score includes dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), and *Tempo I.* (Allegro). The piano part features various musical notations including eighth notes, sixteenth notes, and chords. The vocal line features a melodic line with various musical notations including eighth notes, sixteenth notes, and rests.

pp

pp

ppp

Tempo I.

pp

*leicht*



The first system of musical notation consists of three staves. The top staff is a single melodic line in bass clef with a key signature of two sharps (F# and C#). It begins with the word "leicht" above the first measure. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. The bottom staff is a single bass line in bass clef with a key signature of two sharps. The music is in 4/4 time and spans four measures.



The second system of musical notation consists of three staves, continuing the piece from the first system. It maintains the same instrumentation and key signature of two sharps. The music spans four measures.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff features a complex texture of chords and arpeggios. The bottom staff continues the bass line. The music spans four measures.

*ff*



The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff features a complex texture of chords and arpeggios. The bottom staff continues the bass line. The music spans four measures. The first measure of the top staff is marked with a fortissimo (*ff*) dynamic.

This musical score consists of four systems, each with three staves. The top staff is for voice, and the bottom two are for piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The first system (measures 78-81) features a vocal line with a long melisma in measure 79, marked *pp* in the piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left. The second system (measures 82-85) continues the vocal melody, with the piano accompaniment becoming more active. The third system (measures 86-89) shows a more complex piano accompaniment with sixteenth notes in the right hand. The fourth system (measures 90-93) concludes the passage with a final vocal phrase and piano accompaniment. Dynamics include *pp* and *p*.





First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music consists of several measures with various note values and rests.



Second system of musical notation, continuing the piece. It includes a treble and bass staff with complex rhythmic patterns and rests.



Third system of musical notation. The treble staff has a *Longa* marking above a measure. The bass staff has a *Longa pp* marking. A dynamic change to *ff* (fortissimo) occurs in the final measure of the system. An 8-measure repeat sign is present in the treble staff.



Fourth system of musical notation. The treble staff ends with a *Fine.* marking. The bass staff has a *pp* (pianissimo) marking in the second measure, followed by a *ppp* (pianississimo) marking in the fourth measure, and ends with a *Fine.* marking.



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# GAVOTTE (Nº 2.)

VIOLINE.

David Popper, Op. 23.

Bearbeitung von L. Auer.

Lebhaft.

The musical score for the Violin part of Gavotte (Nº 2.) by David Popper, Op. 23, arranged by L. Auer. The piece is in G major (one sharp) and common time (C). It is marked 'Lebhaft.' (Lively). The score consists of 10 staves of music. The first staff begins with a piano (p) dynamic and a forte (f) dynamic. The second staff has a forte (f) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a mezzo-forte (mf) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic and a pianissimo (pp) dynamic.

7535

# VIOLINE.

3

Violin score for a piece in D major (two sharps). The score consists of ten staves of music. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *ff* (fortissimo), and *Fine.* (the end). Articulation includes accents, staccato marks, and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). The piece concludes with a *Fine.* marking.